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ENG 3806-002: British Romantic Literature

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English 3806-002: BRITISH ROMANTIC LITERATURE

Spring 2007 / TTh 15:30-16:45 / Coleman 3290

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Office Hours: W 13:00-14:30; TTh 12:15-13:00; TTh 16:45-17:30

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Course Description

Here is a description for "British Romantic Literature," according to the university website:

Study of British literature 1780–1830 with emphasis on such controversies as the French revolution and its aftermath, the role of imagination, human rights and gender, and the aesthetics of form. Writers may include Blake, Wordsworth, Coleridge, Wollstonecraft, Smith, Hemans, Keats, the Shelleys.

In this seminar, we will explore a few ways of reevaluating what we consider to be Romanticism by observing and analyzing the role of translation during this literary period. Friedrich Schlegel coined the term "*romantisch*" in opposition to Classical forms of writing, drawing on an etymology connecting it to the medieval *enromancier*, *romancar*, the translation or rendering of predominantly Latin texts into the vernacular. Focusing on the prevalence of translation theory and practice during the period, we will look at texts previously underexamined in Romantic studies, and reevaluate canonical texts according to a new frame of reference. What happens, for example, when we read Wordsworth's "Preface" to *Lyrical Ballads* within the historical context of a public sphere of readers enamored with plays and novels of foreign extraction?

We will begin the course with a consideration of Wordsworth's "Preface" in conjunction with Germaine de Staël's lesser-known work, "On the Spirit of Translations." These two texts offer

*William Wordsworth*

alternative—yet analogous—viewpoints on the incorporation of the Other into the national poetic body, and Staël's treatise provides for a new way of critiquing Wordsworth's canonical text. Many of you familiar with structuralist and post-structuralist literary and psychoanalytical theory will be surprised to learn that Staël's 1814-treatise represents the first use of the term *jouissance* within a literary context.

*Germaine de Staël*

You will be expected to participate in our class discussions on a daily basis, so you must come to class having read the course material. Much of the reading will be extensive and difficult: you should count on **at least** five hours of reading per week.

Texts

Equiano, Olaudah. The Interesting Narrative.
Goethe, Johann Wolfgang von. Werther.
Kleist, Heinrich von. The Marquise of O and Other Stories.
Mellor, Anne and Richard Matlak. British Literature, 1780-1830.
Novalis. Philosophical Writings.
Walpole, Horace. The Castle of Otranto.

Lunsford, Andrea. Easy Writer.

Academic honesty: Students are responsible for knowing Eastern Illinois University regulations and policies regarding academic honesty. Plagiarism will likely result in your failing the course and in further action by the university. Here is the English Department's statement on plagiarism:

Any teacher who discovers an act of plagiarism – “The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s own original work” (Random House Dictionary of the English Language) – has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments, of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.



Heinrich von Kleist

Paper Policies

Papers—and all other assignments—are due at the beginning of class. **Late papers will not be commented upon, and be marked a half grade lower for every class period late.** Essays turned in a week past the deadline will be given a “zero,” but must nevertheless be submitted in order to pass the course.

Your paper should be stapled and include page numbers. Format: 12-point Times New Roman font, double-spaced, with one-inch margins.

Absence Policy:

When you are absent—especially when you are frequently absent—two things happen. First, your participation grade drops substantially. Second, you naturally fall behind in understanding course material and neither the class nor the Professor can catch you up on everything missed in a day’s class. YOU need to decide when it is absolutely necessary to miss class. Be wise. It bears repeating: you cannot make up missed work and late assignments will be penalized. Whether these are excused or unexcused absences does not matter for this course. Being late for class will be counted as an absence.

If you are late for or miss more than five (5) class meetings, you cannot pass this course. If you think you will be late for or miss more than five classes, you should strongly reconsider registering for this class. Once you have missed six classes, you are welcome to continue visiting the class, but you will receive a failure on your transcript.

Emailing Policy:

I want to get to know you and your work this semester. Thus I ask that you call me or stop by my office during office hours (or scheduled times) so that we can talk. **DO NOT EMAIL ME TO ASK FOR AN “UPDATE” ON MISSED ASSIGNMENTS, OR TO EXPLAIN AN ABSENCE.** Working groups will be assigned so that you can contact group members for notes and missed work.

Requirements

****ALL ASSIGNMENTS AND EXAMS MUST BE COMPLETED TO PASS THE COURSE****

Midterm Exam, October 8 and 20 (15%)

The midterm exam will consist of two parts: an in-class section, which must be written on March 8 during our class period (no exceptions) and a take-home section, which must be handed in during our first class after the spring break (March 20). The take-home section will require you to analyze two passages from our early-semester readings.

Research Assignment (35%)

Early in the semester, I would like you to select one or more Romantic texts—preferably a poetic work, but this is negotiable—on which you would consider writing a research paper. You will prepare an annotated bibliography of critical scholarship on your chosen text due by mid-semester. For your final project, I will ask you to outline in detail how you would proceed in writing an article-length paper on your selected text. I will provide you with the complete assignment early in the semester.

Presentation of a Critical Work (5%)

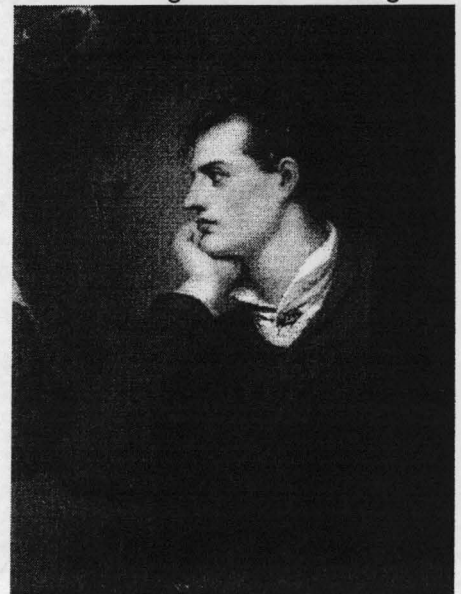
By Weeks 14 and 15, you will have already handed in an annotated bibliography of critical works (i.e., secondary sources) on one of the course texts. I will ask you to present a brief (five-minute), formal presentation of one of your articles—the most interesting one, I should think—to the rest of us. The article should be at least fifteen pages in length. You will inform me of the work you have chosen in proper bibliographic citation (please refer to your reference handbook).

Final Exam (25%)

The exams will verify your engagement with the class material through identification, short-answer, and essay questions. Like the midterm, the final exam will contain both take-home and in-class sections.

Class Participation (20%)

There will be a number of required, yet ungraded assignments throughout the quarter, constituting a substantial portion your class-participation grade. I will expect you to come to class having read the material, and with questions or comments on the readings. While reading the course material, you should pinpoint specific moments of difficulty, and come to class with questions about them. If you attend class without reading the texts carefully and completely, you will almost certainly fail the two exams, and your class-participation grade will suffer immensely. If necessary, we will have unannounced quizzes at the beginning of class. You cannot “make up” missed quizzes; however, if you perform inadequately on a quiz, you may be required to write a paper demonstrating that you have (subsequently) read the material quizzed. In addition, you will be responsible for leading a class discussion on one of the texts on our reading list once during the term. This requirement does not demand that you prepare a presentation: rather, you should offer the class a series of questions providing a framework for discussing the text within the context of our course. Instead of leading a class discussion, you may create an assignment of your own, based on your individual research or educational needs, for which you will need my approval.



George Gordon, Lord Byron

Important disclaimers...

Conduct

Instructors are responsible for maintaining order and a positive learning environment in the classroom. Students whose behavior is disruptive either to the instructor or to other students may be required to discontinue course activities and to cancel the course registration (or be disenrolled). In addition, students may be subject to disciplinary action.

Grades

Your instructor sets the requirements and grading criteria for specific assignments. Here are general standards for grades:

- A = Achievement that is outstanding and unique
- B = Achievement that is significantly above the level necessary to meet the requirements
- C = Assignment meets the basic requirements in every respect
- D = Assignment meets only some of the requirements and is worthy of credit
- F = Assignment does not substantially meet the basic requirements

For in-class or other brief writing assignments, you will be graded on a scale of $\sqrt{+}$, $\sqrt{}$, or $\sqrt{-}$. Work that is strongly engaged and on-topic will receive a $\sqrt{+}$. Satisfactory work that is on-topic will receive a $\sqrt{}$. Work that shows little engagement or is off-topic will get a $\sqrt{-}$.

Incompletes

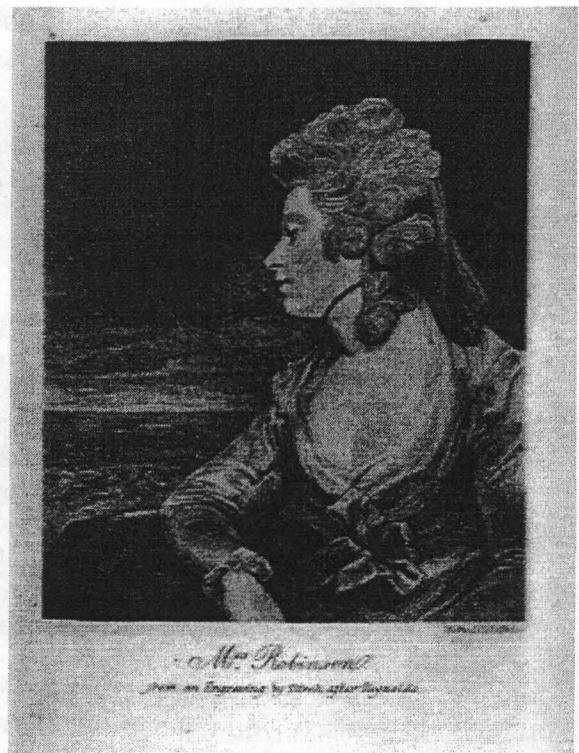
Incompletes are not given except in the most extraordinary circumstances (e.g., medical emergency), which a student must be able to document, and only if just a small part of the course remains to be finished. The student and teacher must make a written agreement concerning the condition of the incomplete.

Cell Phones

All those caught not having turned off their cells and/or other electronic devices will be subject to relentless mockery, public shaming, and, if necessary, unimaginably medieval tortures. More importantly, your class participation grade will be *severely* compromised.

Text Messaging

If you send or receive texts during class, you advertise to everyone around that you are a pathetic junkie who cannot survive without an umbilical cord to the chatter of others. Just so you know.



Mary Darby Robinson

3806-002

English 3806-002: Schedule of Classes—subject to revision

WEEK ONE

T 8/21 Introductions: "What is Romantic?"

Th 8/23 Wordsworth, "Preface" to the *Lyrical Ballads* (M+M 573); Staël, "On the Spirit of Translations" (handout)

WEEK TWO

T 8/28 Jane Taylor, "To Mme. De Stael" 845
Wordsworth and Staël, con't; *The Castle of Otranto*

Th 8/30 *The Castle of Otranto*

F 1/19 **Deadline to Drop without a grade**

WEEK THREE

T 9/04 C. Smith Keats, La Belle Dame 1278, Living Hand 1320,

Th 9/06

WEEK FOUR

T 9/11 Blake, On Another's Sorrow (M+M 281), Clod (M+M 300), London (M+M 302); More, Village Politics (M+M 210)

Th 9/13 Adam Smith, Theory (M+M 141); Goethe, *Werther*

WEEK FIVE

T 9/18 C. Smith, Werther Sonnet

Th 9/20 Mary Darby **Robinson**, Bio (M+M 317), Haunted Beach (M+M 323), The Alien Boy (M+M 326), London, 1795 (348); **Wordsworth**, We Are Seven 566, The Thorn 567, Tintern Abbey 571, Strange Fits 582, Nutting 585, Michael 586, Nuns Fret Not 595, Composed upon Westminster Bridge 596, The World 596, To Toussaint 598; **Coleridge**, The Rime 698, Lime-Tree Bower 709, Christabel 721, Kubla Khan 729, Eolian Harp 760

WEEK SIX

T 9/25 Wordsworth, Prelude

Th 9/27 Burke, Enquiry (M+M 134); Kant (handout, from Longman 55); Lyell, Principles (M+M 121); Gilpin, Picturesque (M+M 138)

WEEK SEVEN

T 10/02

Th 10/04 **MIDTERM EXAM/PAPER**

LATER-SEMESTER READINGS

Burke, Reflections (M+M 9)

Wollstonecraft, Vindication (M+M 13)

Paine, Rights (M+M 25)

Smith BIO (M+M 225), Beachy Head ((M+M 244)—Gothic sonnet, Werther sonnet

Yearsley BIO (M+M 261), Shepherdess 270

Byron Bio 881, Darkness 919, Don Juan 954

P.B. Shelley, Mont Blanc 1063, Ozymandias 1066

Keats, Chapman 1257, Grecian Urn 1297, "Letter" 1264, Other Letters?
Opie, "Consumption" 557

M. Shelley, Last Man 1330

Hemans

Wollstonecraft, Baubault, Baillie,
Equiano, Prince, Yearsley, Inhumanity 263